

Blood Electric

A Review on Blood Electric by Kenji Siratori

by Basilisk

Blood Electric by Kenji Siratori, Creation Books, 2002

Kenji Siratori's Blood Electric like the most cryptogenic avant-garde texts retrieves new data and processes of text-composing from the abyss of writing but unlike the other engineers of such texts whose economy of their writings is secured within the organic body of speculative articulations or the critico-manic's verbigerations about the Text itself; it, intentionally, enciphers (hollows out) a new artificial wiremesh on and through which the text is non-wovenly rendered; this space, by the means of its chemistry and composition, at the same time wastes away all theoretical pseudo-fluxes or narrations which are recorded (conserved and accumulated) into the text as the immediate consequences (architectural symptoms) of the Text as *textum* or an inter-weaving process of informational fibers; and implicates a new workspace potential for the rise of the new communicative lines, compositions and complexities or according to Nick Land, "mess, toxic waste, genre disorder" and not difficulties [1]:

(a) What is Text (*texere*: to weave)?

Blood Electric (this Guinea Pig series of technology) has a bold answer for this used stinking question: why should I think of a text as a *textum* (an ever-weaving space)? Isn't a woven text more suitable to be the material of my pants?

For becoming an "*involuntary host*" (Stelarc) for the fluid compositions of communicative lines, Blood Electric installs its entire textual-evaporation process on a deliberately artificial non-woven text or more precisely a non-woven *workspace*.

(b) The Non-wovens (the non-woven workspaces)

The non-wovens do not obliterate the Platonic and Cartesian grids which take roots in weaving / woven spaces (as what Deleuze remarks on the weaving model as a paradigm of Plato's royal science [2]) but their processes do not require conversion of the fibers to yarn; they are rendered as the affirming spaces, while keeping their own specific and technologically creative lineaments which unleash fierce ungrounding forces. The non-woven workspaces are engineered out of the *non-woven* fibroids (dis-) corded by adhesion, friction or welds (and not inter-weaving), bringing an intimacy between the fibers and filaments which does not allow the activation energies of synthesis or interweaving bonds pass but installs the zones of conductivity for any softening, coiling or animorphic process such as mutation, vermiculation, etc; and draws all qualitative motions to the molecular level. These zones of high conductivity at the non-woven side of the (micro/macro-)structure render the figuration and the text body gaseous and cloudy; a glutinous smoke which sticks to what it explores and rises from a flowing obsidian tar. The non-wovens are not papers; they are the imminent / ambient labyrinths (with immediate and cryptogenic constructions: anonymous-until-now) which are composed by the hollowing-out processes between the fibers or elements of the composition to no end, not for isolating the fibers or flows of them or vacuumizing an interaction-free or a purged white space between the lines, fibers, flows and filaments but preparing a *wild openness* (strategic affirmation) for any incoming compositional anomaly (every composition is a pestilential anomaly; this is also one the creative diagrams one can explore in Blood Electric.), multiplicity, proliferation, interaction, participation, alliance and reinforcement of the compositional fibers. This enciphered (*Şafira*: hollowed out) space is not, actually, empty and blank; it is an architecture under the recurring bombardments of the molecular composites and communicative lines of all kinds which upon impact dissolve into anything rooted, making new compositions within them ... compositions through compositions through compositions, *ad infinitum* ... such a vermiculation which

liquidates any core or pivotal trait (off-coring), engineers a phantom flux with an anonymous construction which multi-functions as a pool of diversified(ing) binding forces facilitating openness (being open and opened) of the non-woven as an avatar of Depth [3]; it restricts no composition. Here, the non-woven workspaces -- on which Blood Electric installs its writing process -- correspond with the multi-functional meshwork of Stelarc's *Hollow Body* [4]. Alan Sondheim, also, hints at the affinity flowing between Blood Electric and Stelarc's performances.

Through the non-woven workspaces, as in (or through) the gas-fluxes of information, signals, fibers, signs, words and bodies in Blood Electric, the continuity (as of writing in Blood Electric) is not supervised by the economy of the arrangements or the compositional format, the layout and position or the movement of each particle, line or structure according to itself and its environment (the continuity of reading and writing in the inter-woven texts) that is to say, affordance-based continuity but by the certain characteristics of the non-woven workspaces, themselves: the continuity is automatically engineered by the hollow and affirming spaces (the inter-dimensional zones of high-conductivity and phantom fluxes) between the lines, fibers, compositions or structures (what really make the composition a non-woven composition); you do not need to track one fiber to another to forge the text (the traditional inter-woven textum) and keep its consistency emphatically alive but you irresistibly 'jump over' (mutate) the fibers or 'worming through' (vermiculate) the hollow affirming space; which both are the two avatars of the same process of gaseous, non-woven communication and openness. In either case, jumping from a band of fibers to another band (or the same band) or vermiculating, dimensions mutate to the anonymous alliances, collisions and wreckages, that is to say, *mutating*; as mutation is at the same time, the delirium of crossing and jumping over or inside the dimensions and scavenging them to no end. Mutation is affirming the dimensions by bumping them to each other, introducing collapse to them and bringing the means of their implosion and cataflight; it is affirmation by means of

strategic movements (terminal tactics: jumps, acephalic movements, twitches, descents, katabasis, etc.) and not direct tactical action or itineraries. To this point, the continuity of Blood Electric is reached through mutations. This mutation is not only a technologic-based mutation but also an ungrounding force which appears as the politics and the speed economy of the technology itself. "There is no mutation for humans other than mutation with technology." (R. U. Sirius) [5]

Unlike Burroughsian texts which become techno-oriented reports through the analytic encounters with technology (whether on an anti-transcendental level or not), Blood Electric runs *technologic* not by means of the contents, subject matters, approval or condemnation of technology or the rest of the referential and signifying processes but because of the direct reciprocation with its structure and its entire writing workspace which are, themselves, technologic phenomena (the non-wovens, technologies of bringing new ungrounding forces, engineering new carriers and vectors of pest, smoke engineering, death-coils, electric cognition, off-coring, etc.).

Engaging with Blood Electric, one can find Kenji Siratori is a mesh-warrior, he writes technology.

Notes:

[1] Land, Nick, *No Future*

[2] Deleuze, Gilles, Guattari, Felix, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, University of Minnesota Press, 1987

[3] On 'Depth, composition and unground', see: Cata-

[4] Stelarc's works are not isolationist, idealist or paranoiac approaches -- the labels have been stuck to Stelarc's works, originated from the industrial-based views on technology or semiological regulations of critics and psychologists -- to body, space, communication and openness. On the contrary, they are the ruthless communions of base-communication and openness which use *unconventional warfare* through anonymous architectures and energy spaces. On 'Hollow Body', see: Remarks on Hollow Body

[5] Negarestani, R., *Homo.stasis*, unpublished.